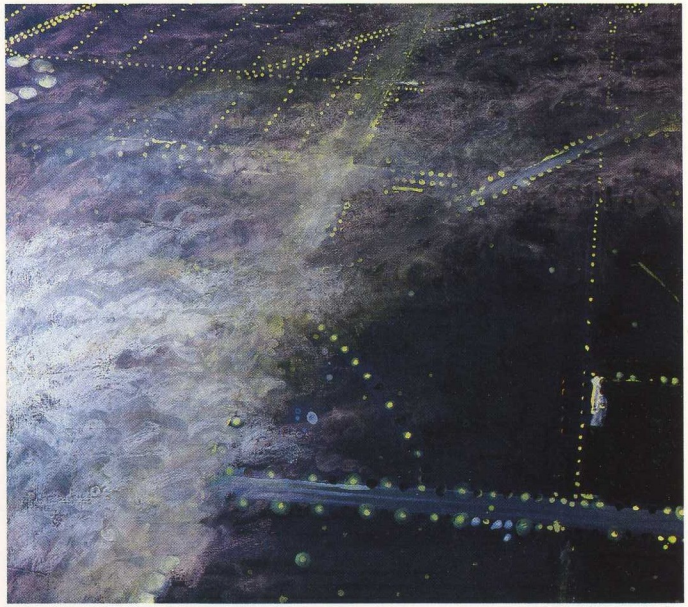
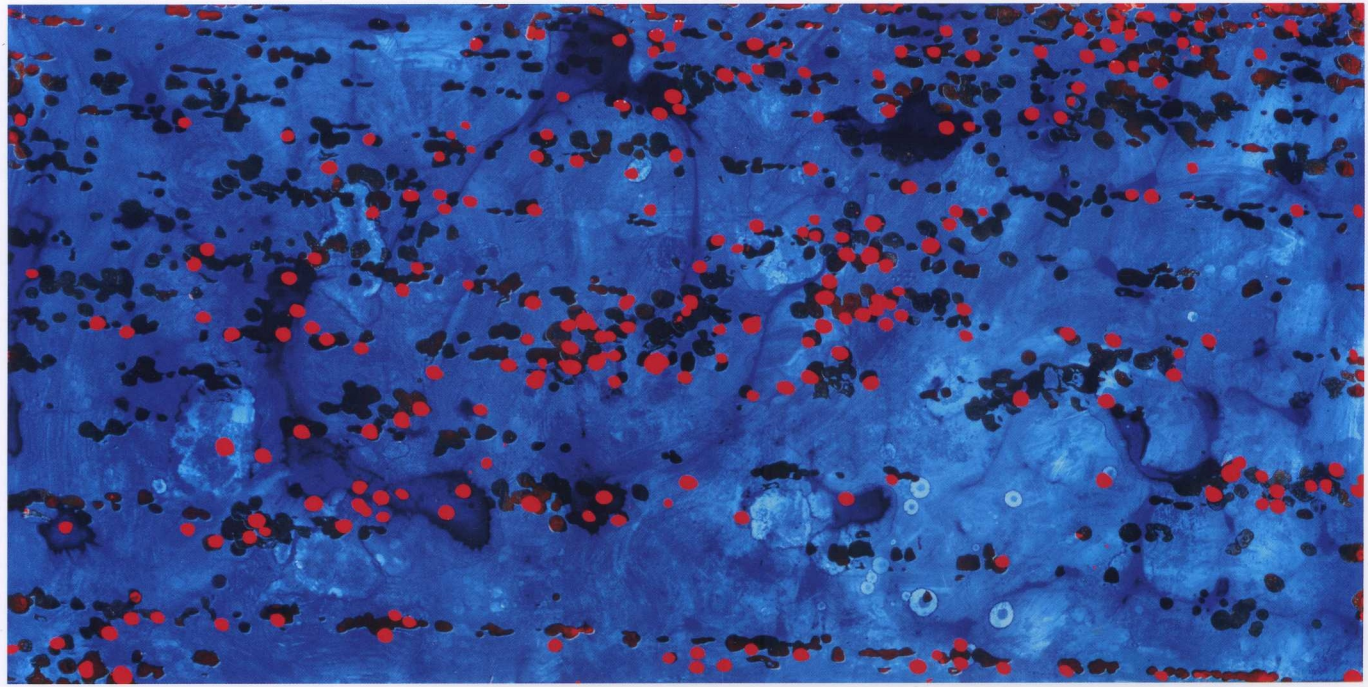
VAN NUYS, 1987, *oil and acrylic on canvas, 60″ x 66″*

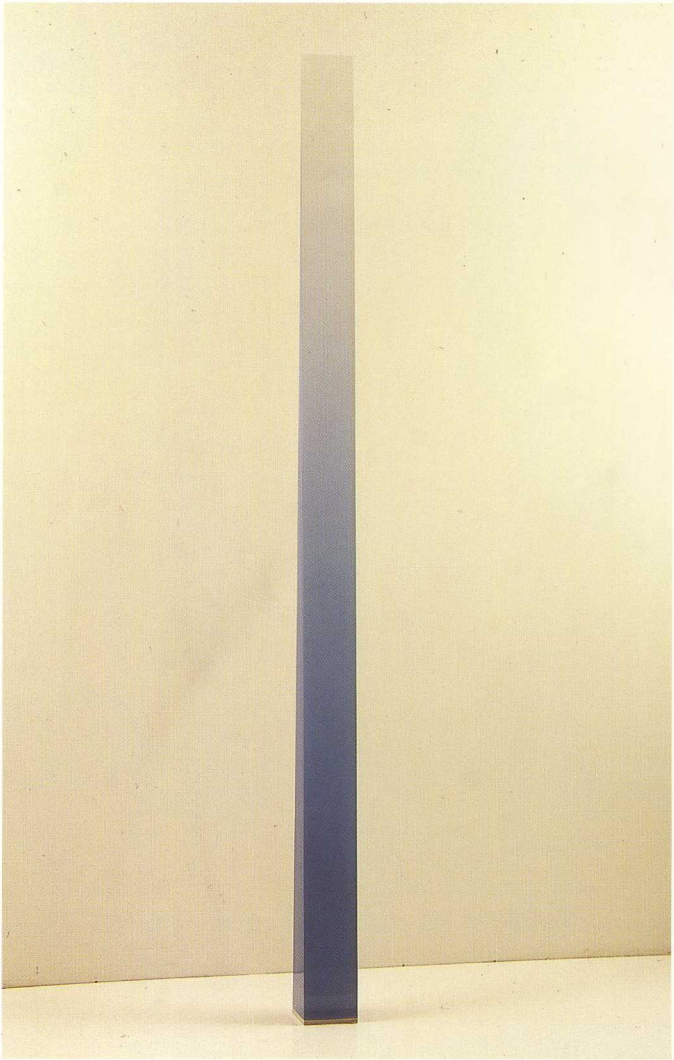
BROOKS, 1987, *acrylic on canvas, 60″ x 66″*

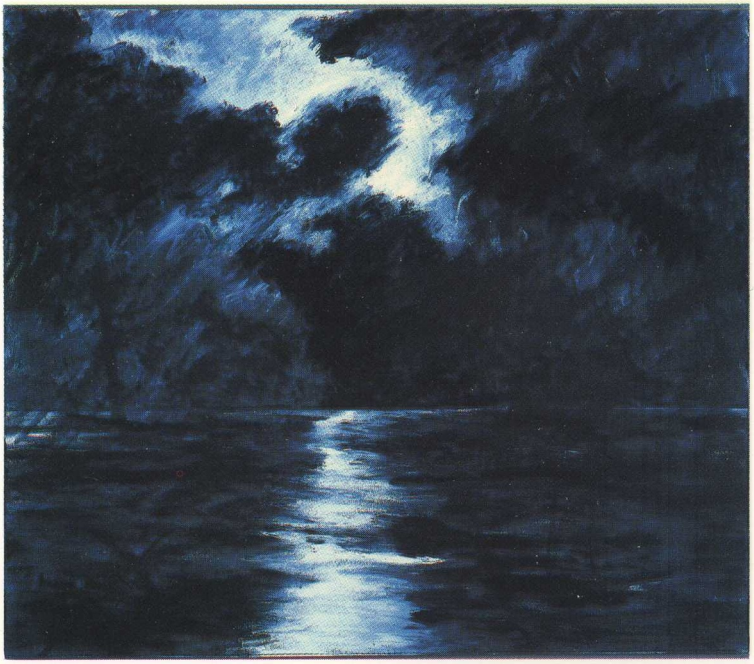


OLYMPIC, 1987, *oil and acrylic on canvas, 48″ x 53″*

DOLORES, 1987, *oil and acrylic on canvas, 60″ x 66″*





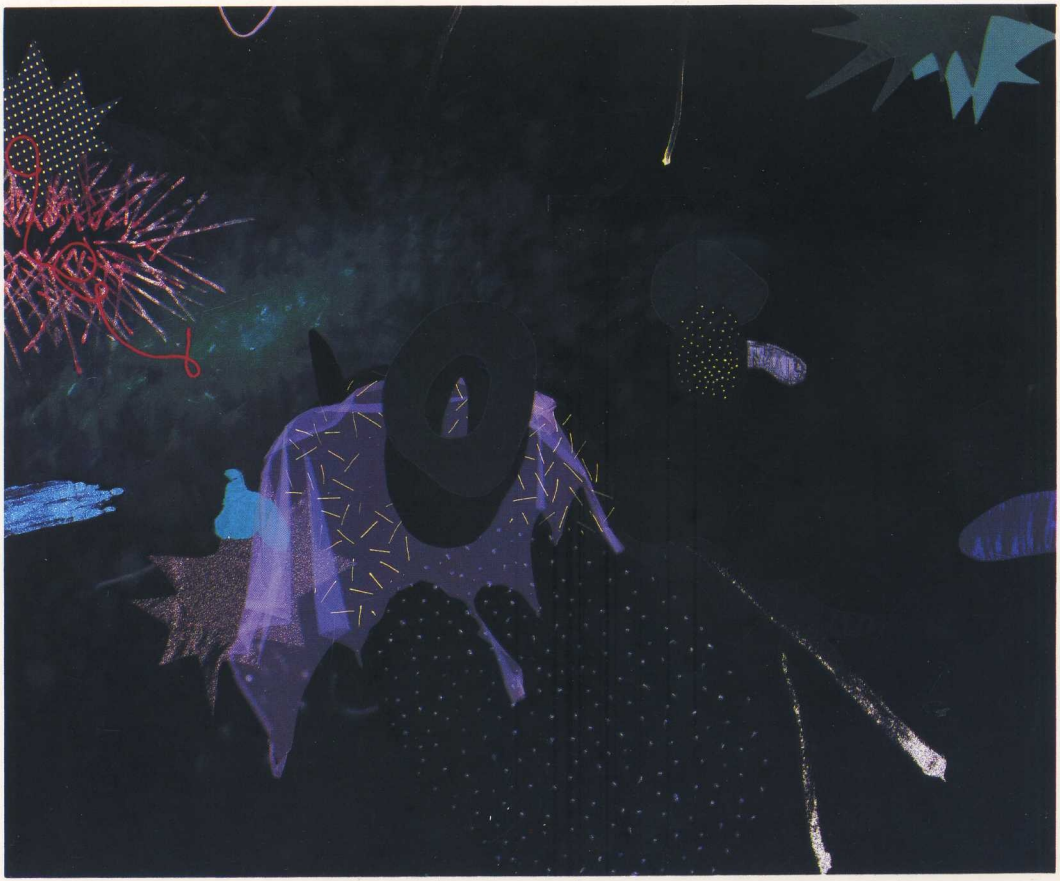


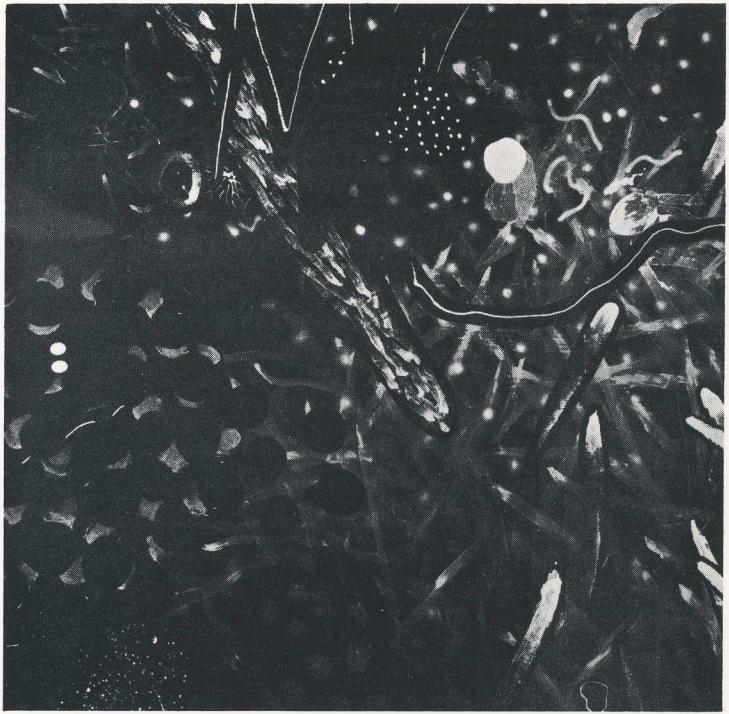
PUNTA BIANCA. OIL AND WAX MEDIUM ON CANVAS. 72" x 84" 1985

PETER ALEXANDER

MOONSCAPES

OCTOBER
1985

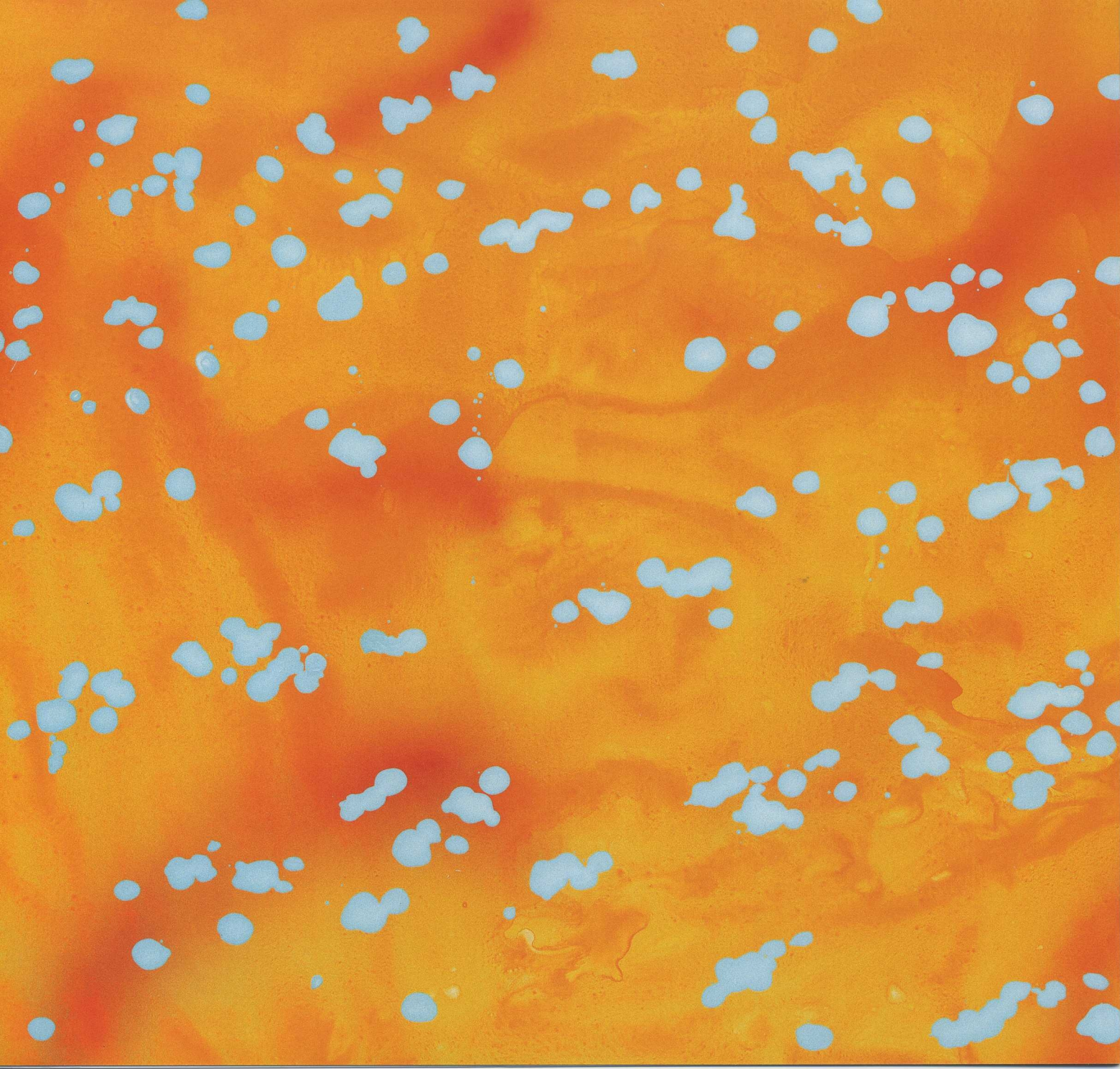


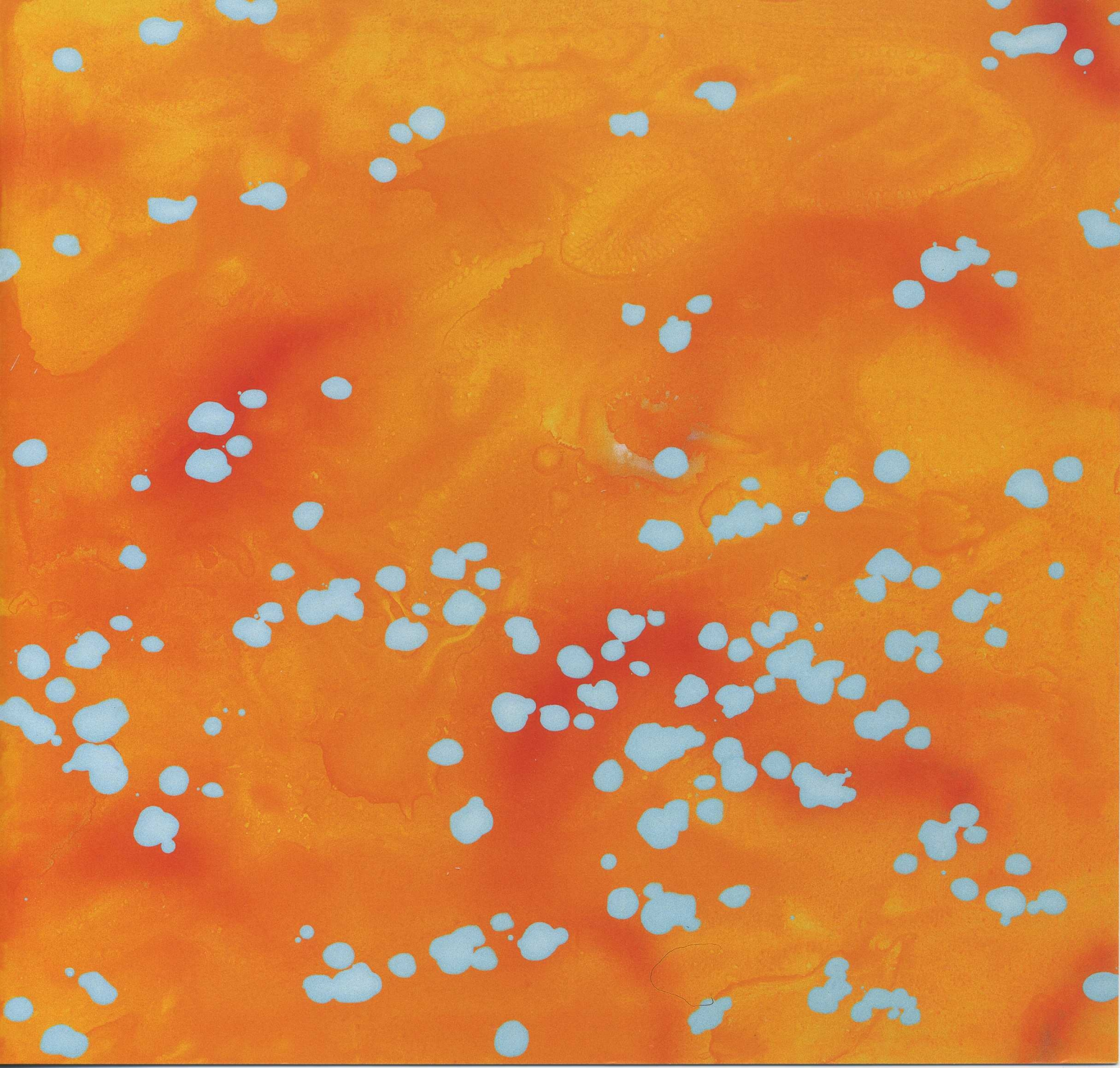


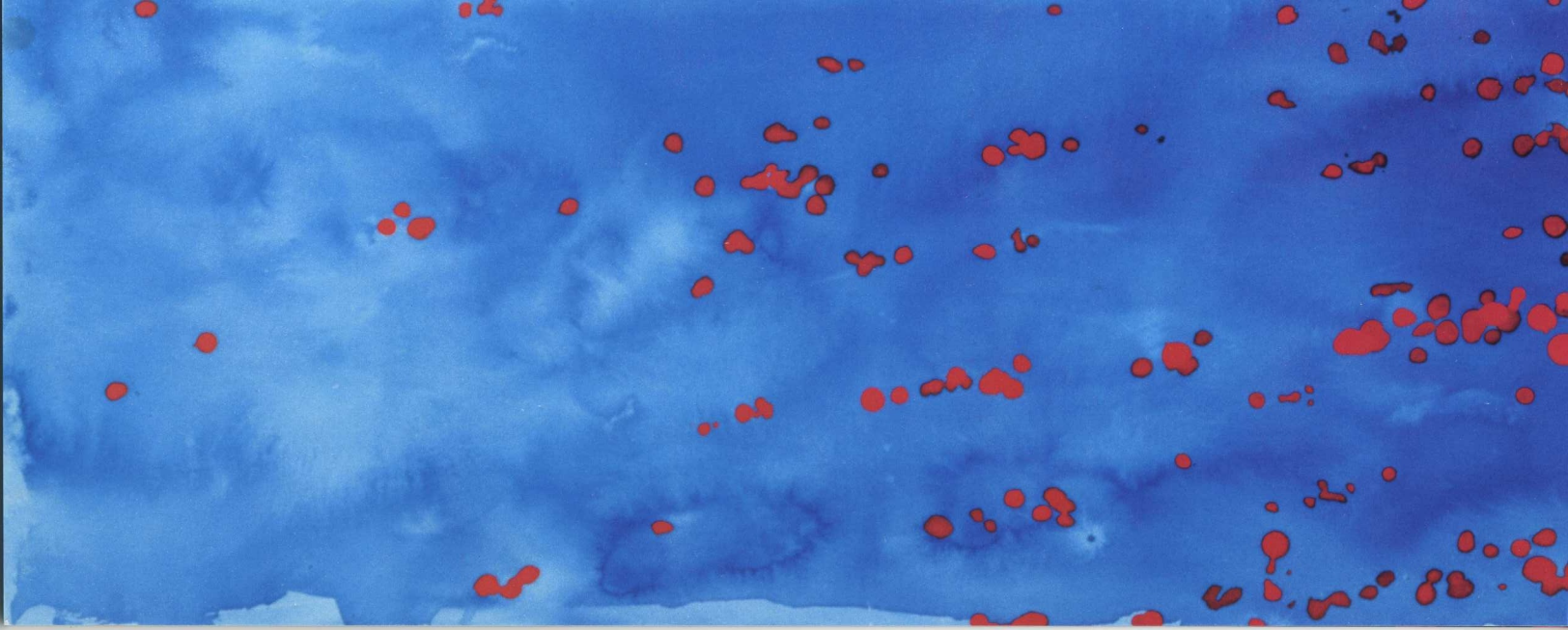
DRUM 1981
ACRYLIC & FABRIC COLLAGE ON VELVET
74" x 86" "THE DEEP SERIES"

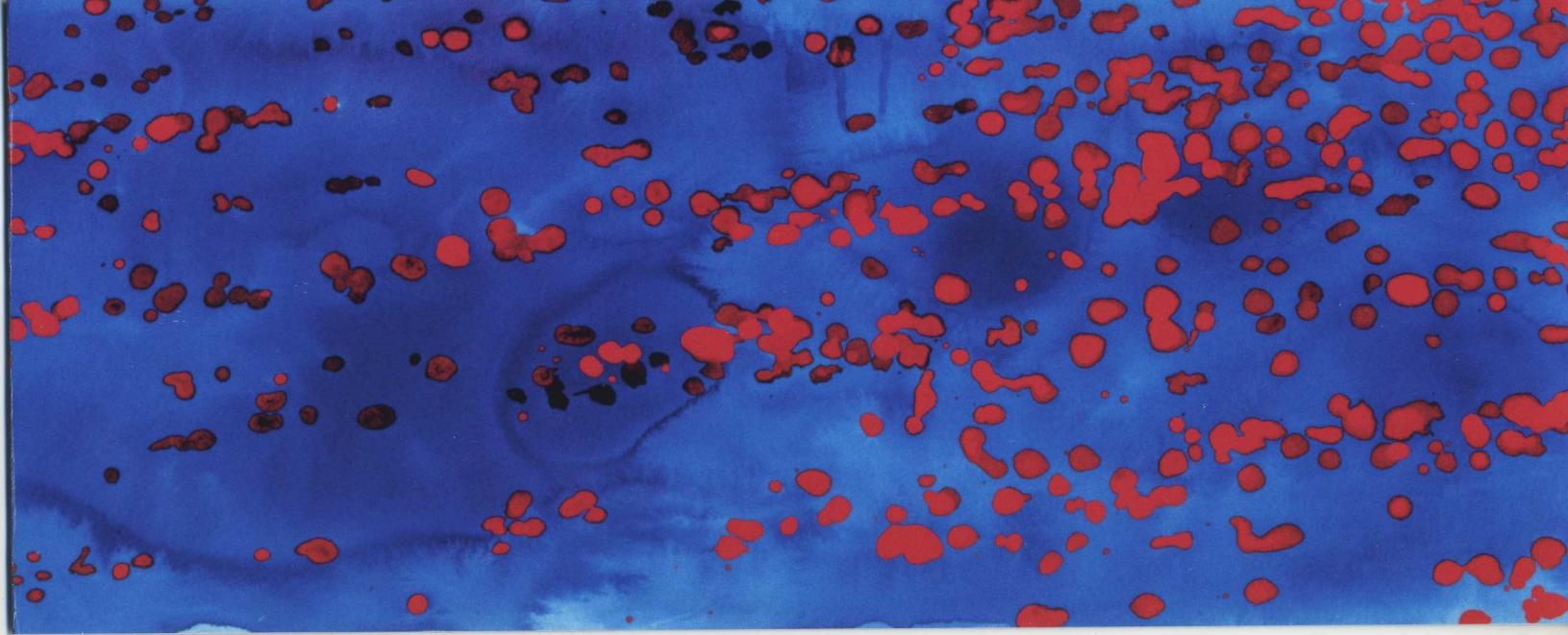
Peter Alexander

Peter Alexander, *Bonito* (1982), 48" x 53", mixed media on cloth. Charles Cowles Gallery.



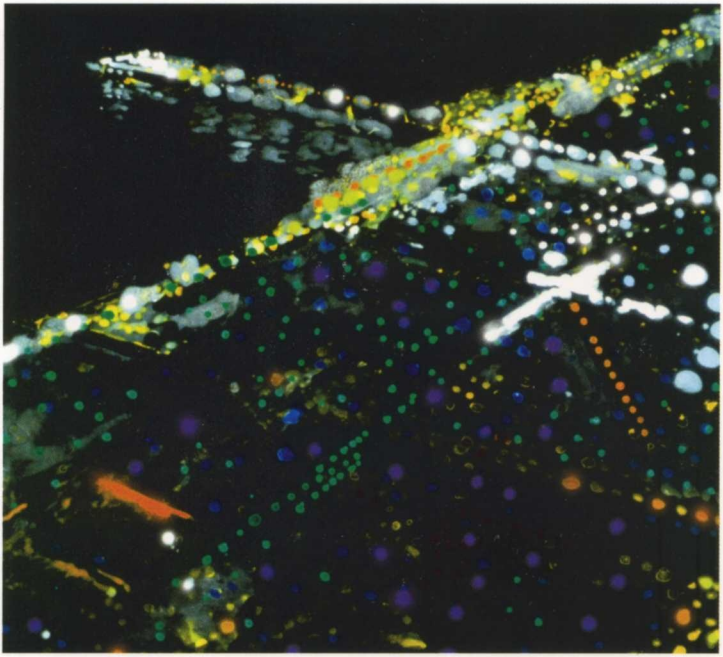


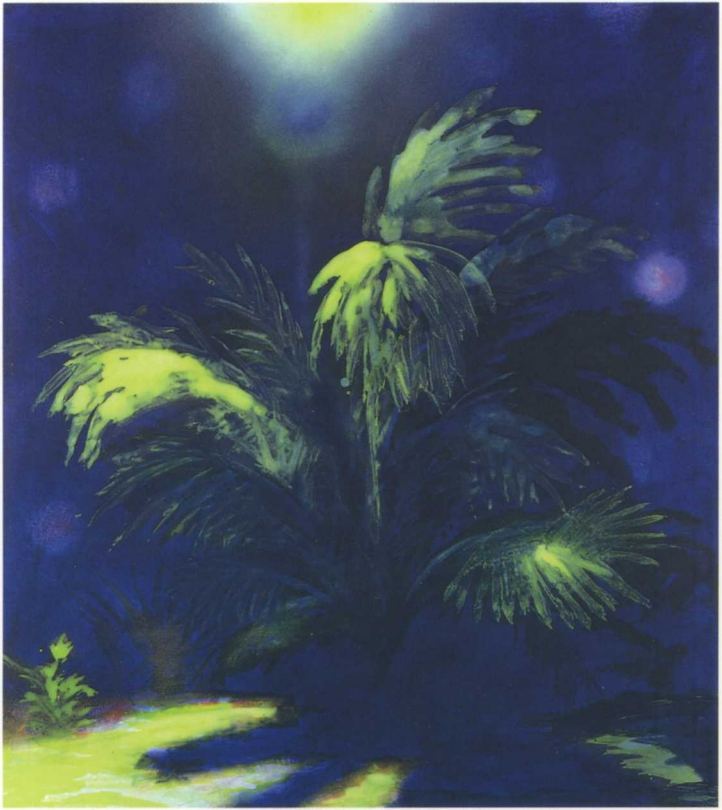




SUNRISE ON LAKE

4A-H113

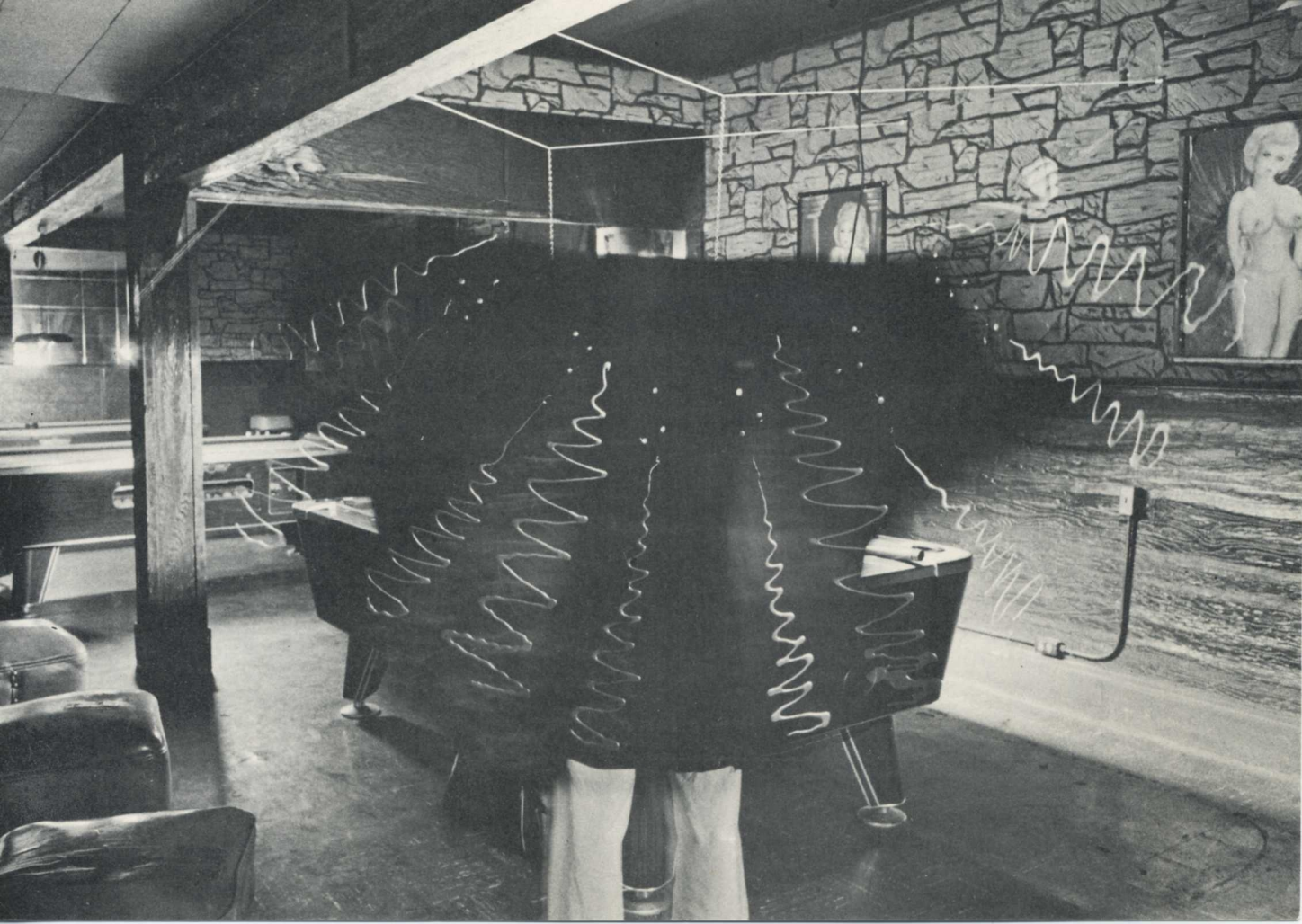


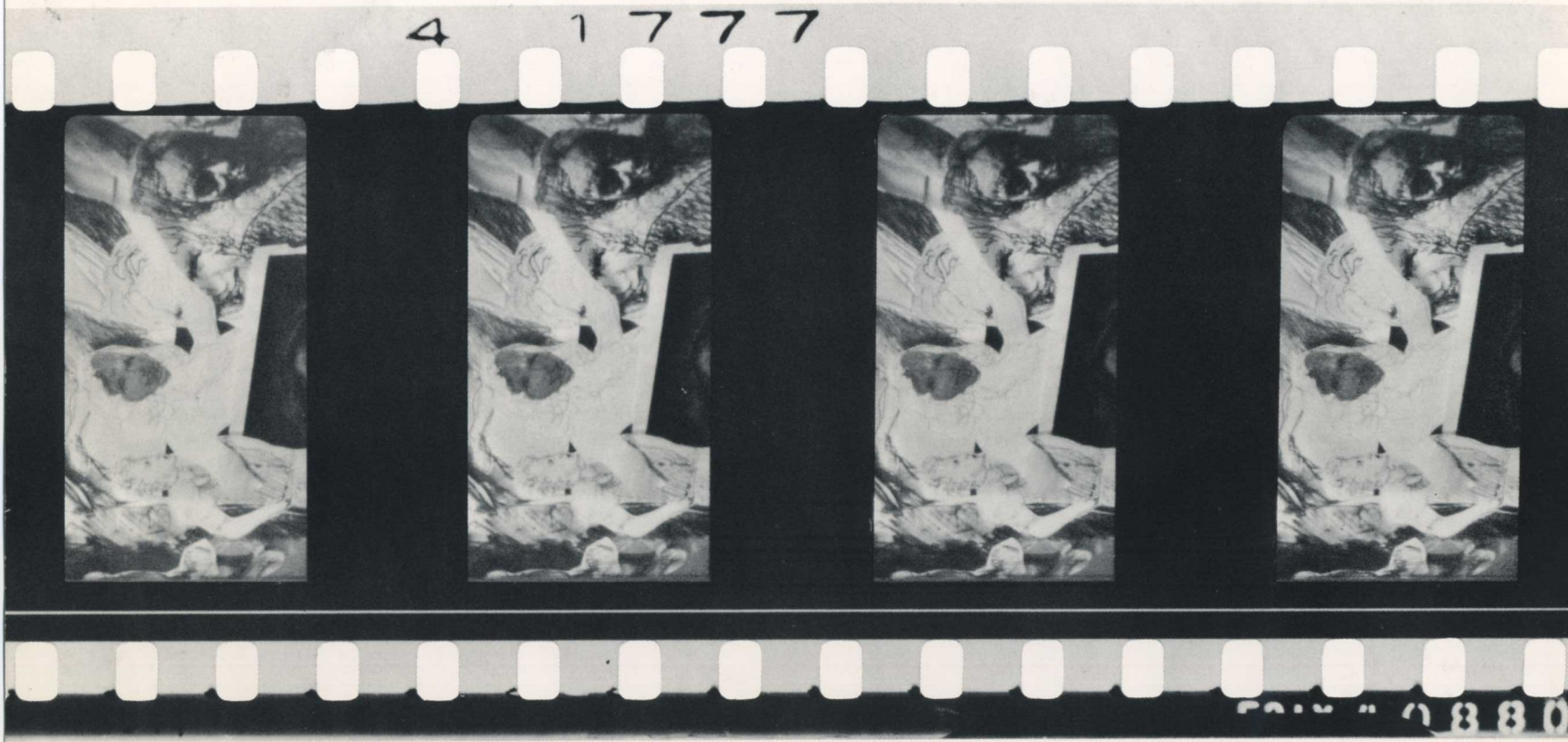


PETER ALEXANDER

"Velvets"
January 4-
February 12, 1983

ARCO CENTER FOR VISUAL ART

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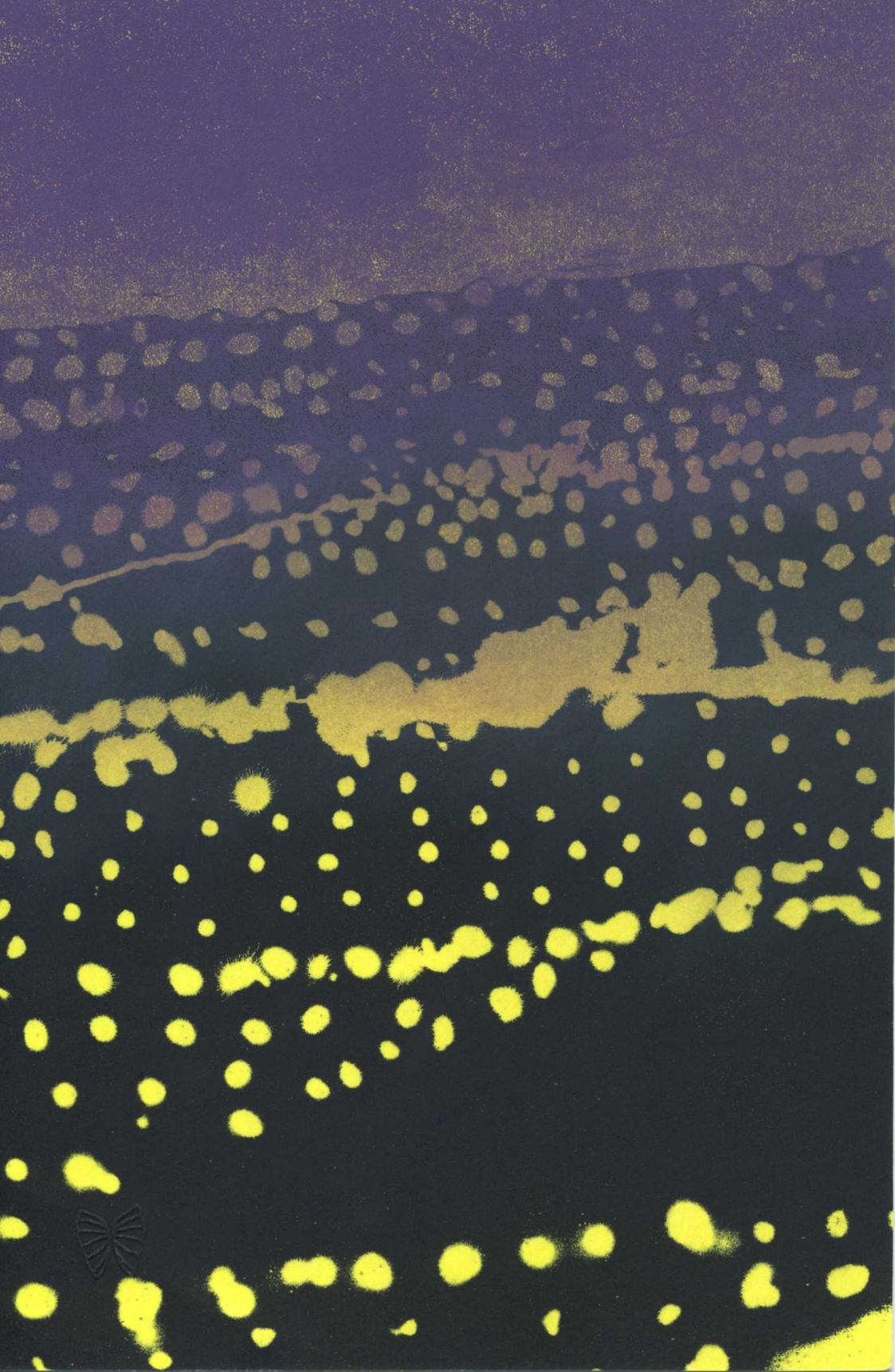
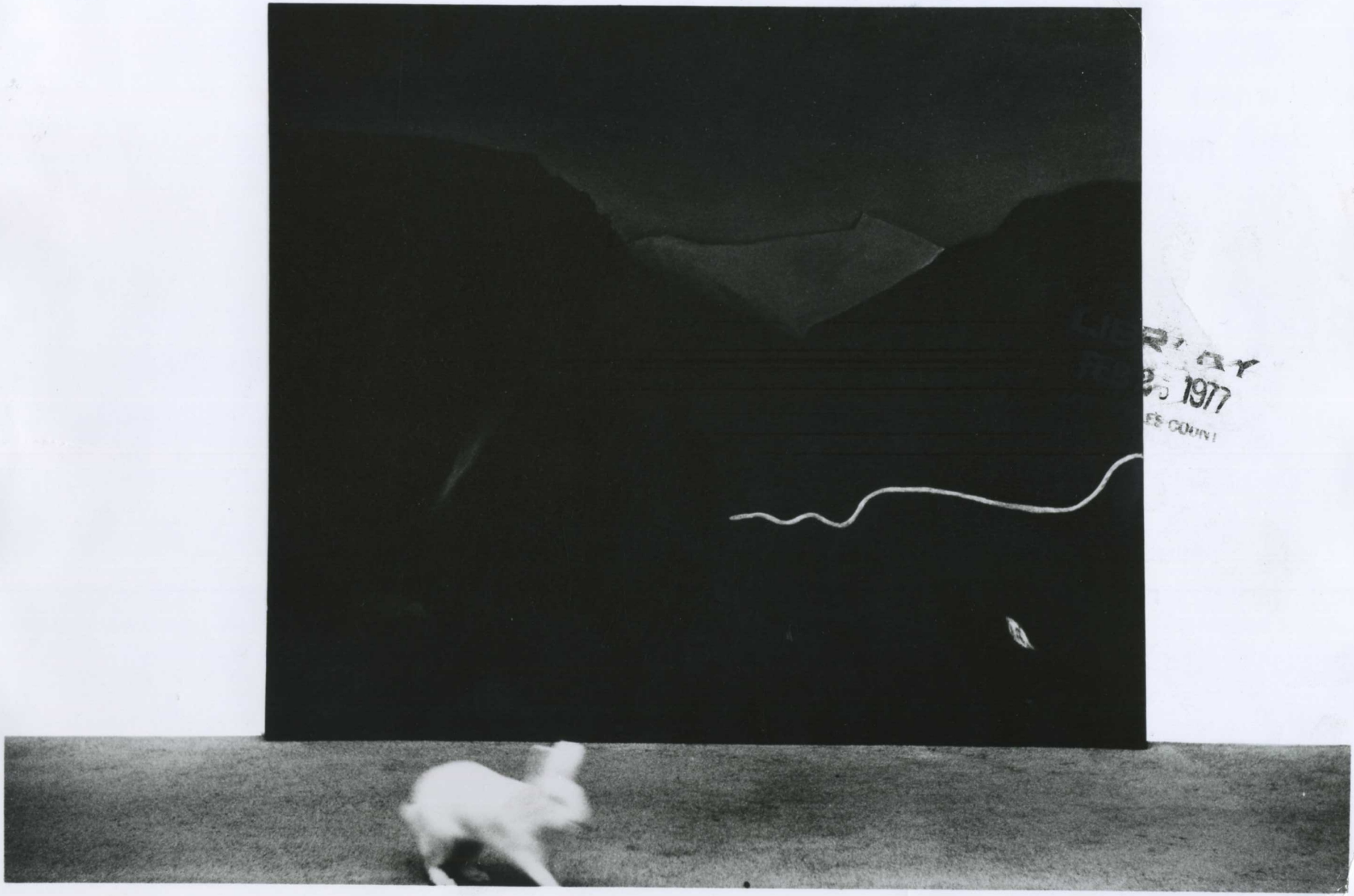
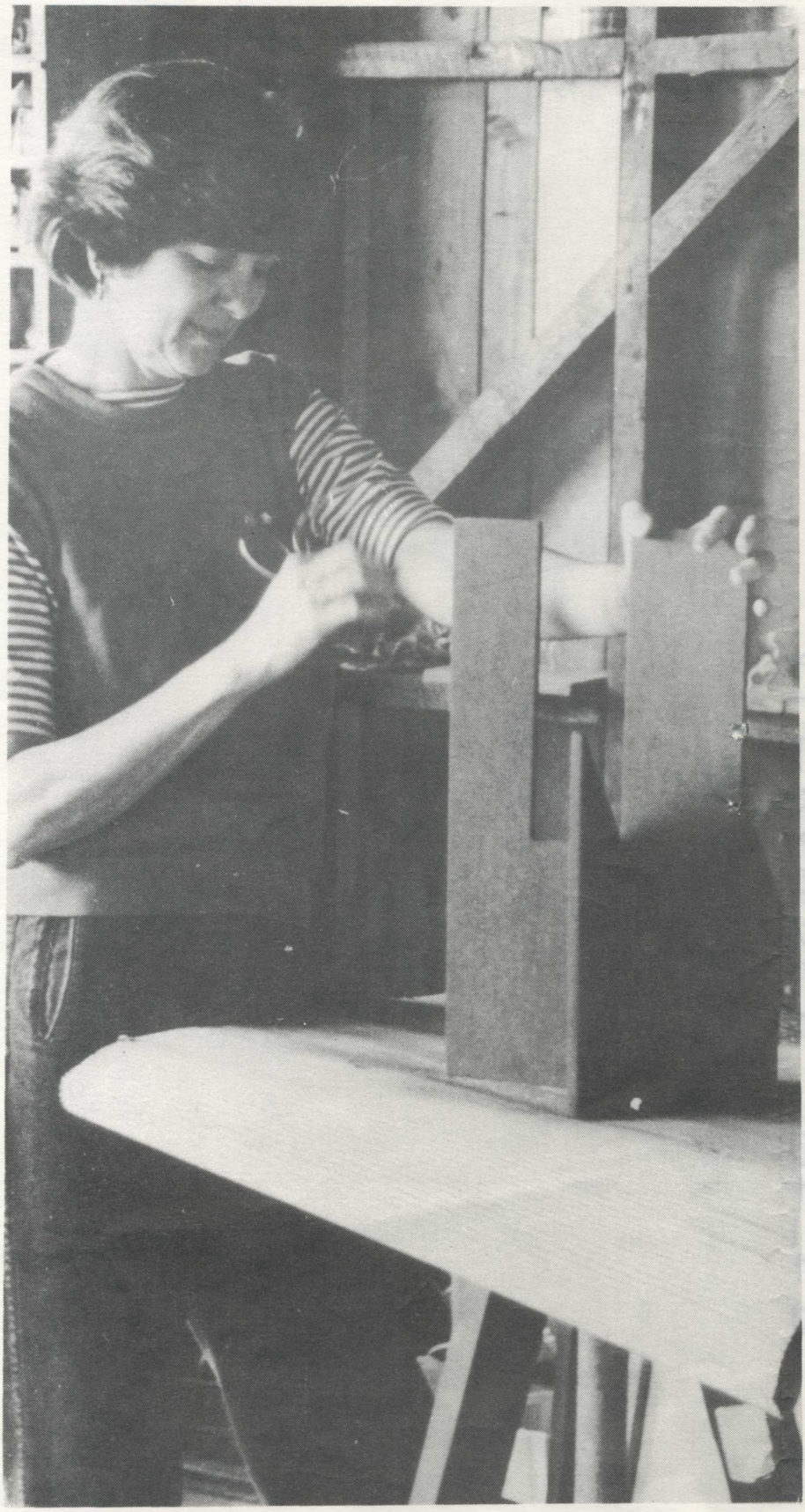


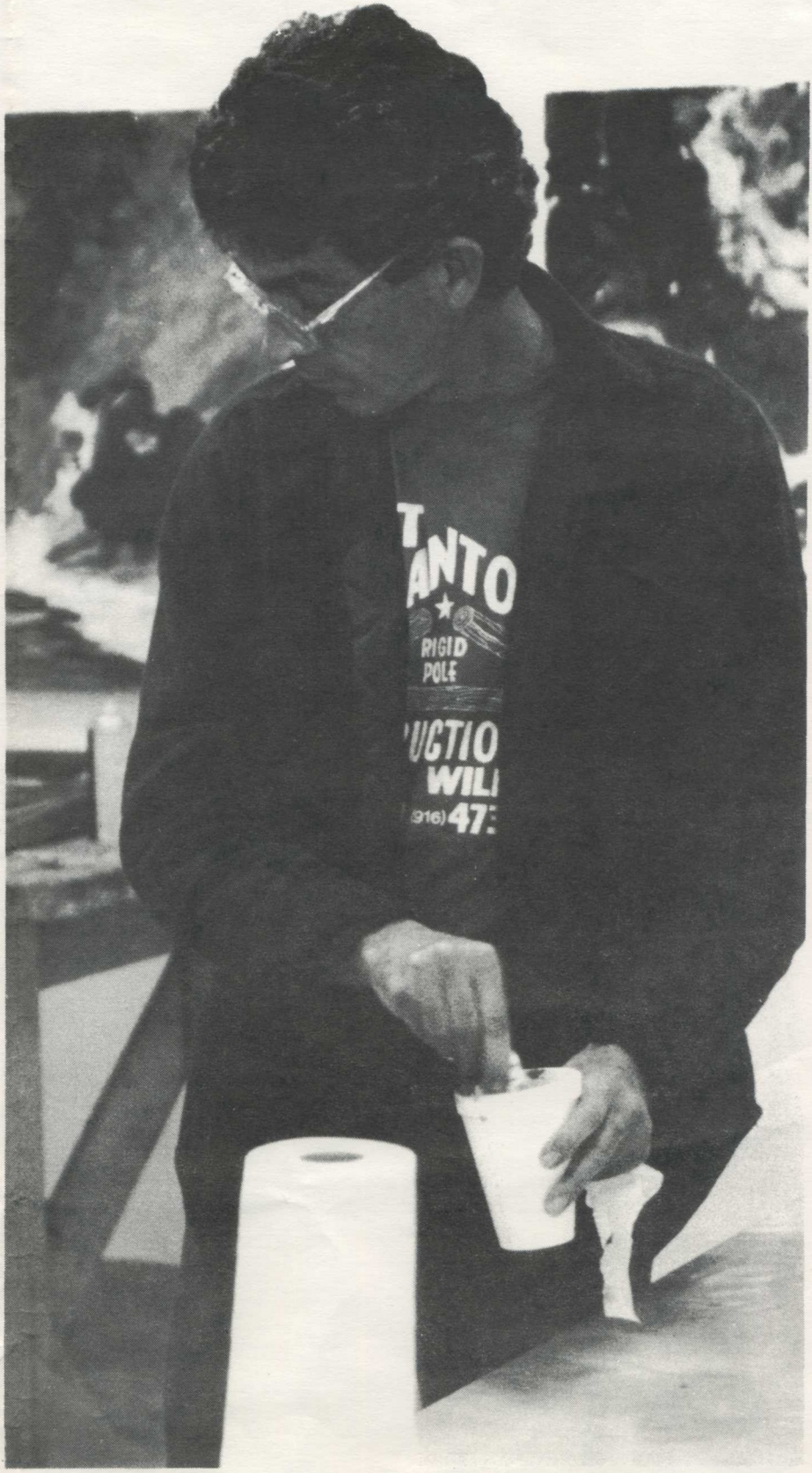
PETER ALEXANDER

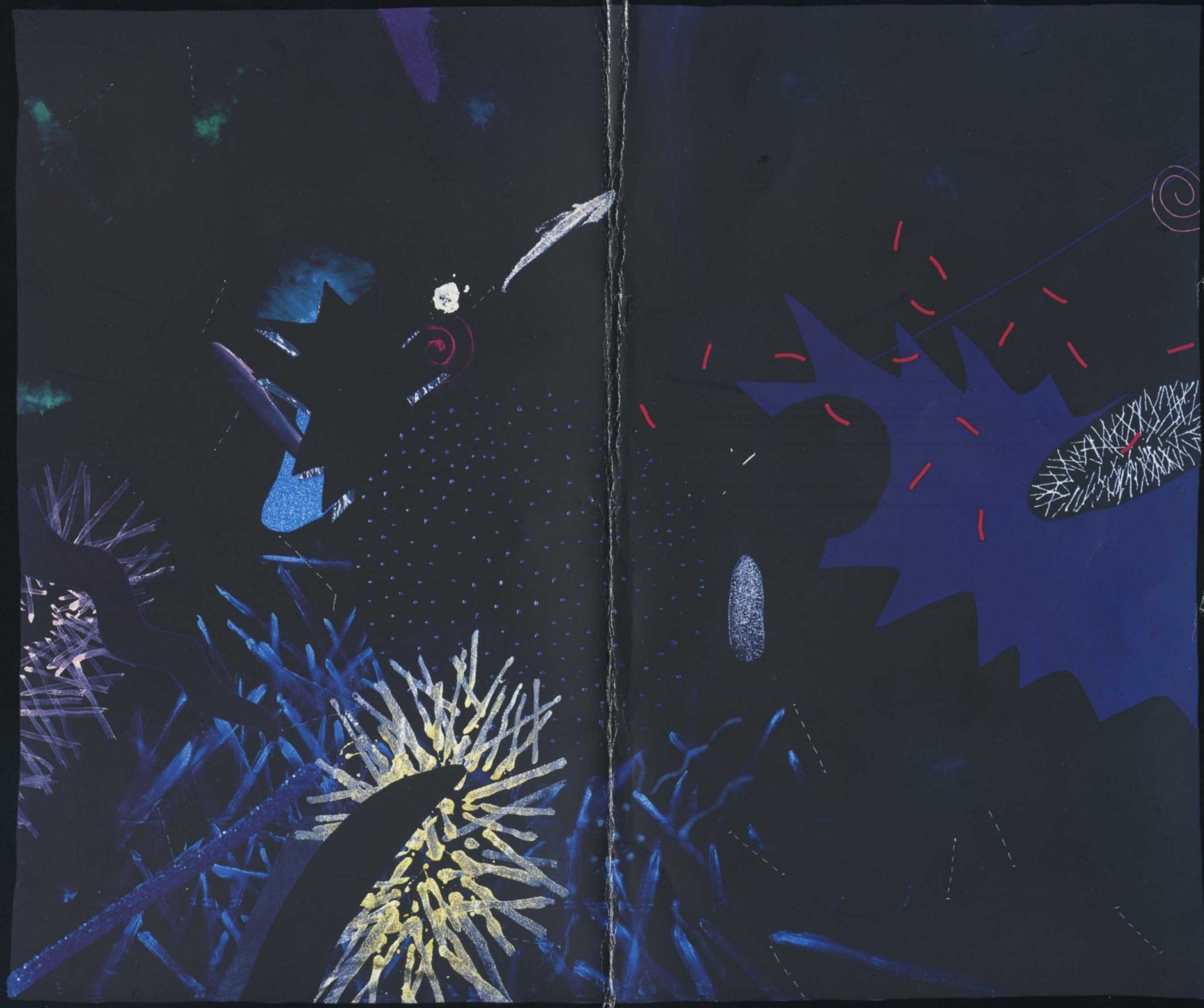
ONE-MAN

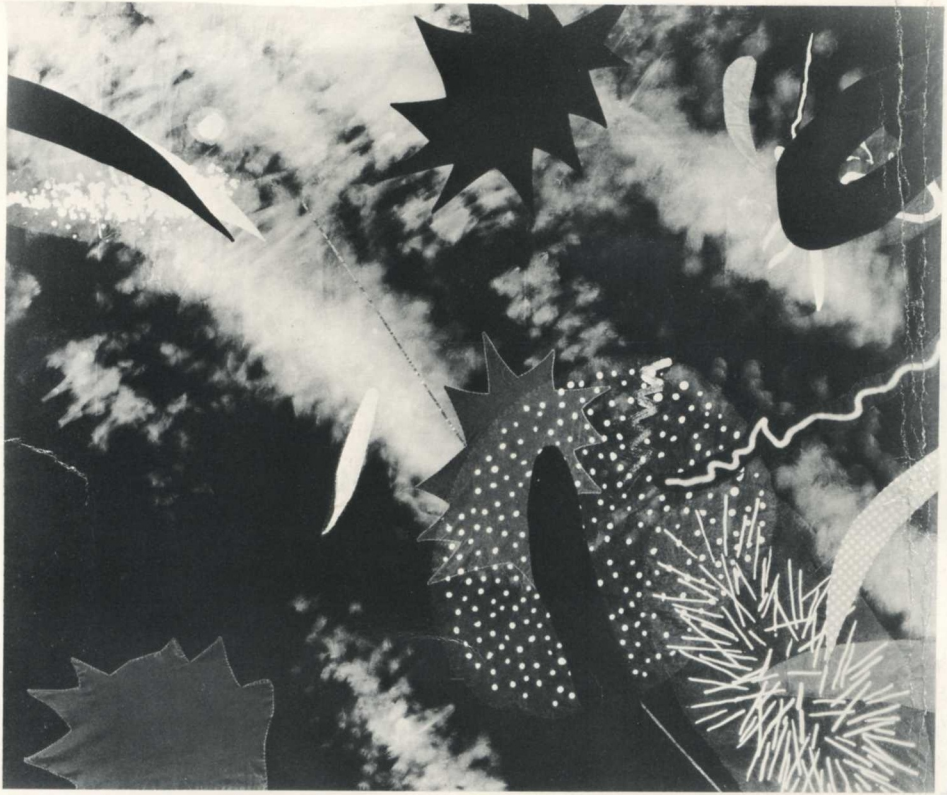
ALEXANDER, PETER





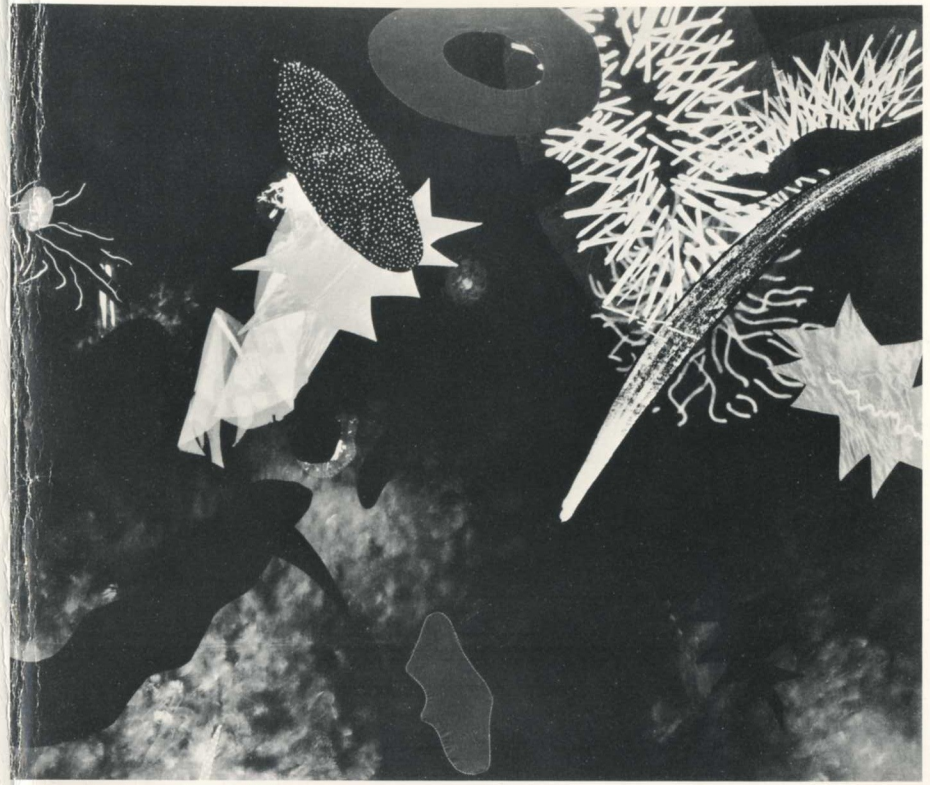

RIGID
POLE





Squit, 1982, acrylic and fabric collage on velvet, 72" x 85"

Mako, 1982, acrylic and fabric collage on velvet, 72" x 84"

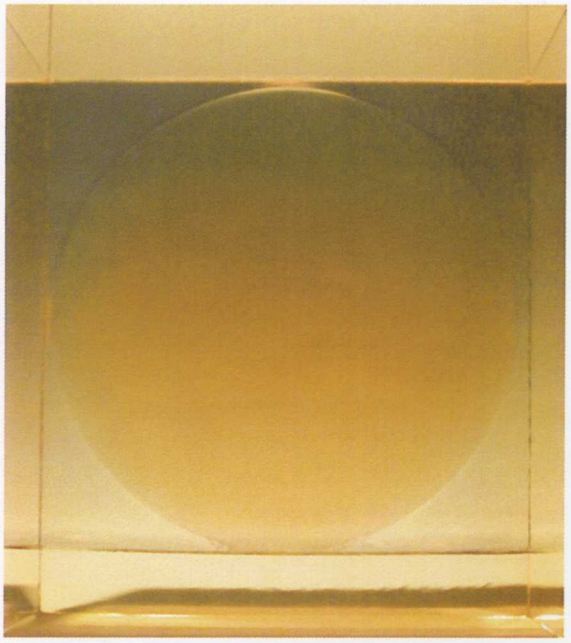


Crabs, 1982, acrylic and fabric collage on velvet, 94" x 112"

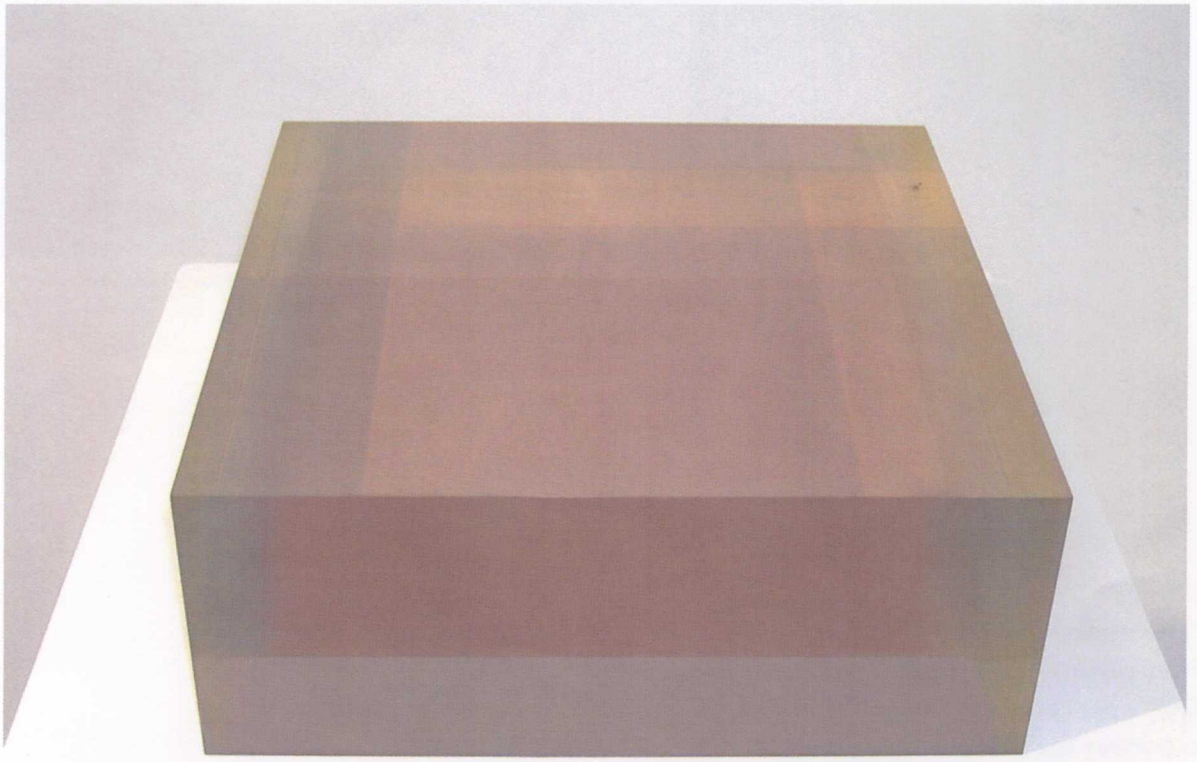
Dorado, 1982, acrylic and fabric collage on velvet, 94" x 115"

PETER ALEXANDER

SCULPTURE: 1966-1971



March 9 through April 10, 2004

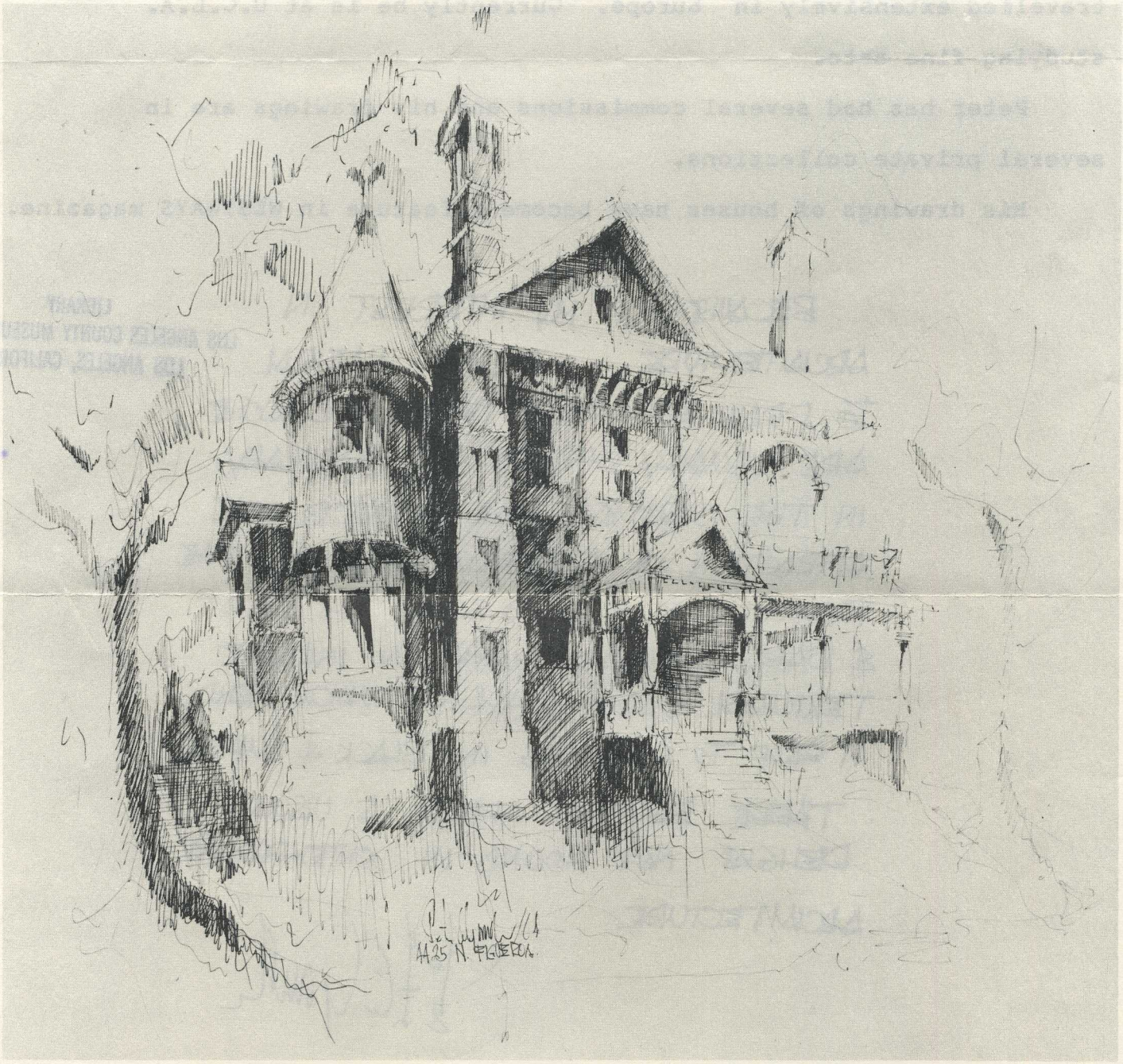


Front (detail) *Untitled (cube/sphere)*, 1967, cast polyester resin, 4 x 3 7/16 x 4 inches
Left *Untitled*, 1967, cast polyester resin, 11 x 12 x 3 inches
Above *Pink Green Slab*, 1967, cast polyester resin, 4 1/2 x 12 1/4 x 12 1/2 inches

Peter Alexander in his Westminster Avenue studio, Venice, CA, 1974. Photo by Leonard Koren

"The material presence of these works is so insistent, in fact, that their pictorial reference, like the pictorial reference of Ellsworth Kelly's eccentrically shaped monochromatic canvases, serves less to portray the world than to insist on their position in it, as figment of the visible rather than conceptual product of the mind's construction. Thus, the resin sculptures allude to the sun-soaked atmosphere of wind and wave, but they do not represent palpable light; they *are* palpable light..."

-Dave Hickey, *Coping with Paradise*
Peter Alexander In This Light



THE DECAYING HOUSE

ON FIGUEROA

CALENDAR

PETER ALEXANDER

ART

LIBRARY
APR 22 1983
LOS ANGELES COUNTY
MUSEUM OF ART

LAT 2/6/83

Cal.

Introduction

In 1970, the Corporation for Public Broadcasting and the National Endowment for the Arts provided a grant for the development of a national public television series, ***Artists in America,*** to the Educational Television Stations Program Service (ETS/PS), the national program library service of the National Association of Educational Broadcasters. ETS/PS is operated in cooperation with the Indiana University Foundation.

The grant provided for the production of a number of half-hour color films, to be produced by individual public television stations. A total of 107 proposals for production grants were submitted by public television stations throughout the United States. Twenty proposals were selected for production and funded. Eleven have been selected for inclusion in the series ***Artists in America,*** initially broadcast over the Public Broadcasting Service.

Each film in the series is designed to depict a local artist, the world in which he lives and works, and his art. A description of each of the eleven films constitute a series which reflects representative local artists in contemporary America.

Peter Alexander

Peter Alexander fits very well into the contemporary California art scene. Although he has had one-man shows around the country, he is most understood and appreciated in his home state where many of his works are included in museums and private collections. Alexander is young, dynamic, very much a part of the vertical Los Angeles landscape that has often been characterized as devoid of warmth, uncomfortable, strange. His work is often described in the same terms; plastic cubes, pyramids, wedges and strips of colors.

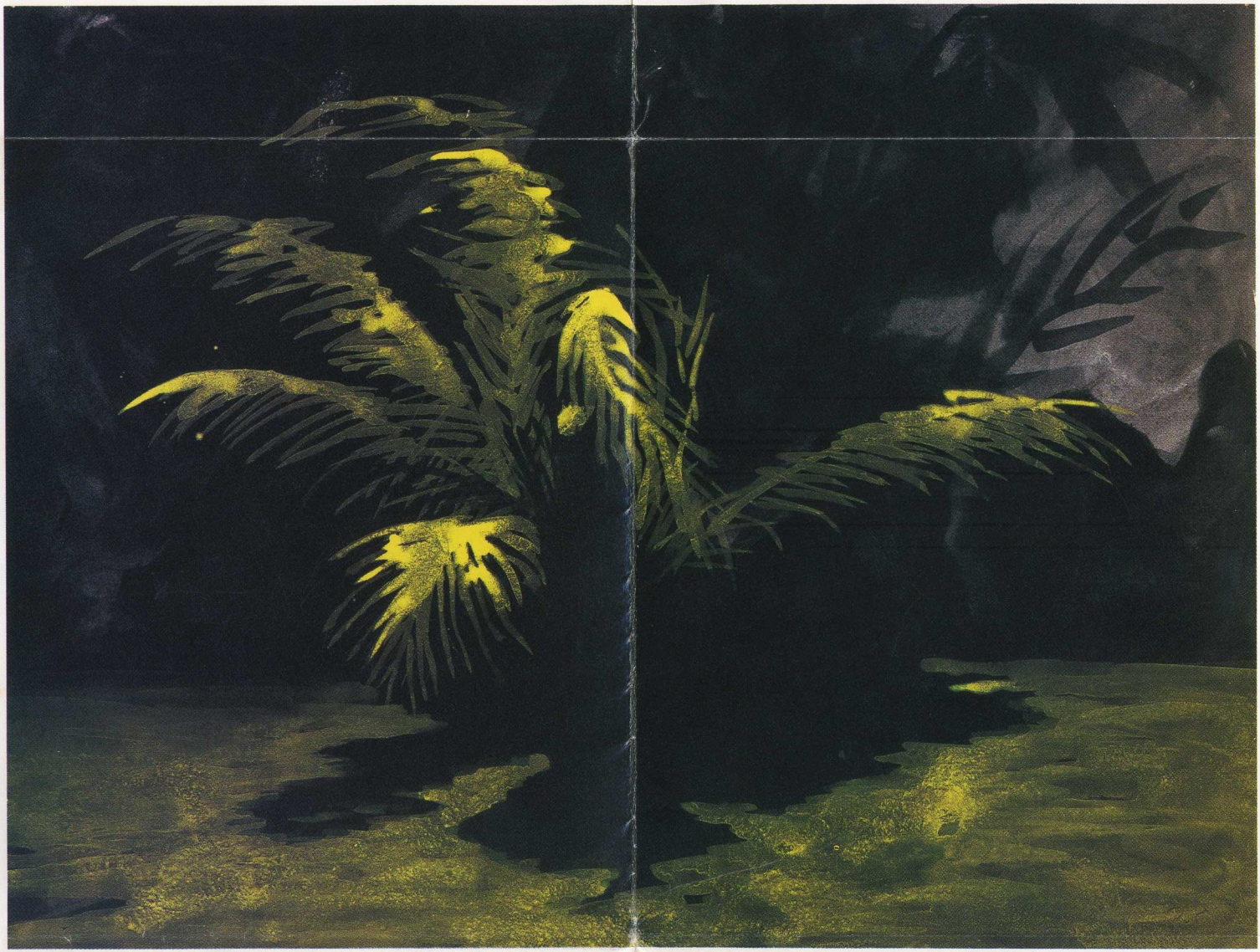
In this film, Alexander is seen as one of the new breed of those young men whose basic artistic concern is with the technical processes, materials, and the dematerializing quality in the nature of light. He is a member of that first generation of artists in California to obtain national recognition by calling aesthetic attention to the glistening surfaces of our ubiquitous mass-produced products.

As the camera focuses on Alexander, the film becomes a montage of the varied mixture of his life. It shows the color-mixing and casting of his plastic pieces, his close personal relationship with friends and family, his involvement in the art world of critic and patron, and those things that affect him artistically the Vermeer-like light in his bedroom overlooking the Hollywood Freeway, his youthful sketchings of Los Angeles' Victorian mansions, and his early architectural renderings before he broke into the world of color, light, and plastic.

Alexander's work is controversial. It is involved in purity of color and form, with little or no embellishments. In this film he works with the simplest of these elements, colored strips of plastic, arranged as a wall hanging that seems closer to painting than sculpture. He describes it as creating "atmospheres that have a creative byplay with the environment", but as art critic William Wilson comments in the film, "Alexander doesn't sculpt plastic, he sculpts the light of day "

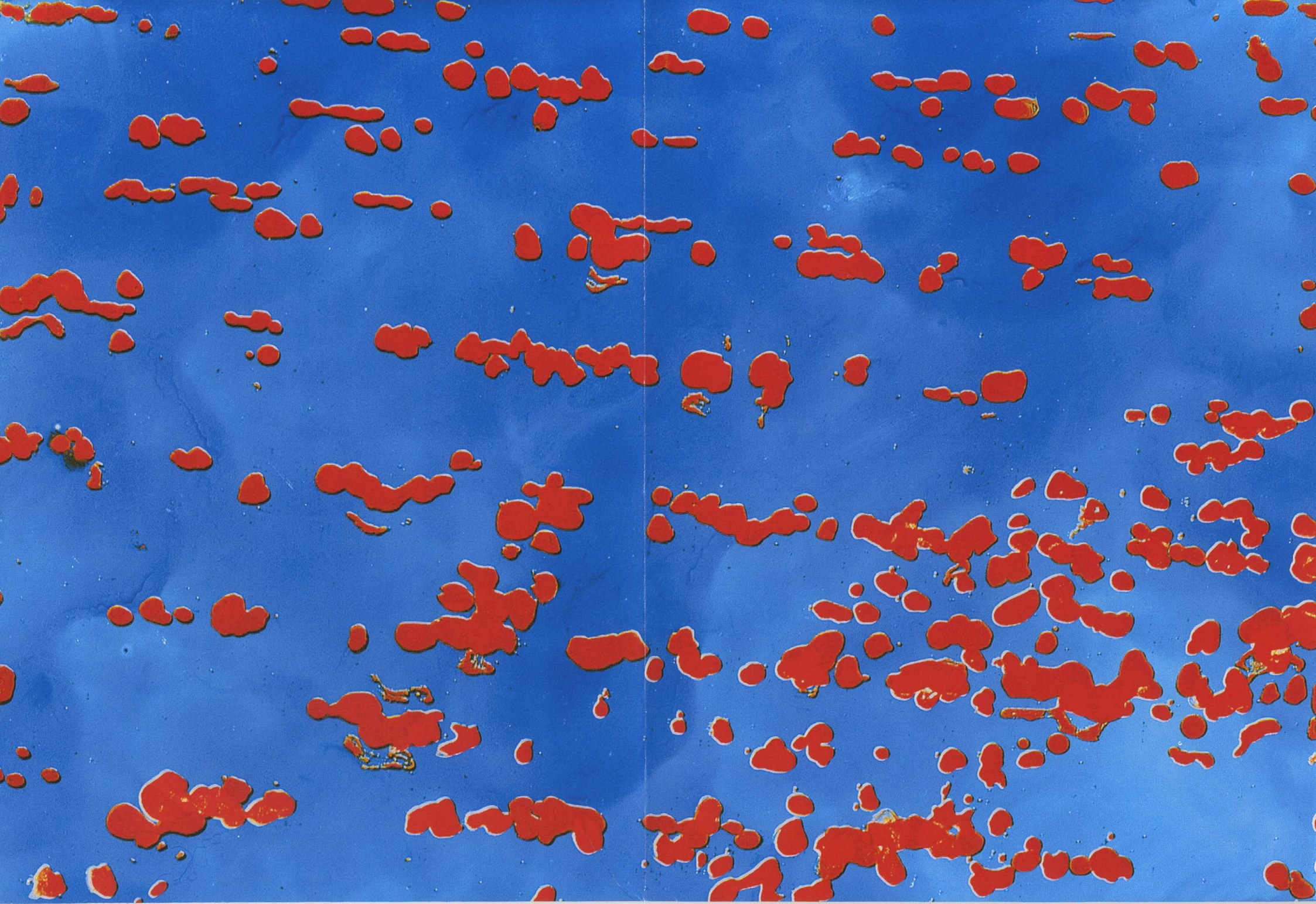
Produced by KCET, Los Angeles

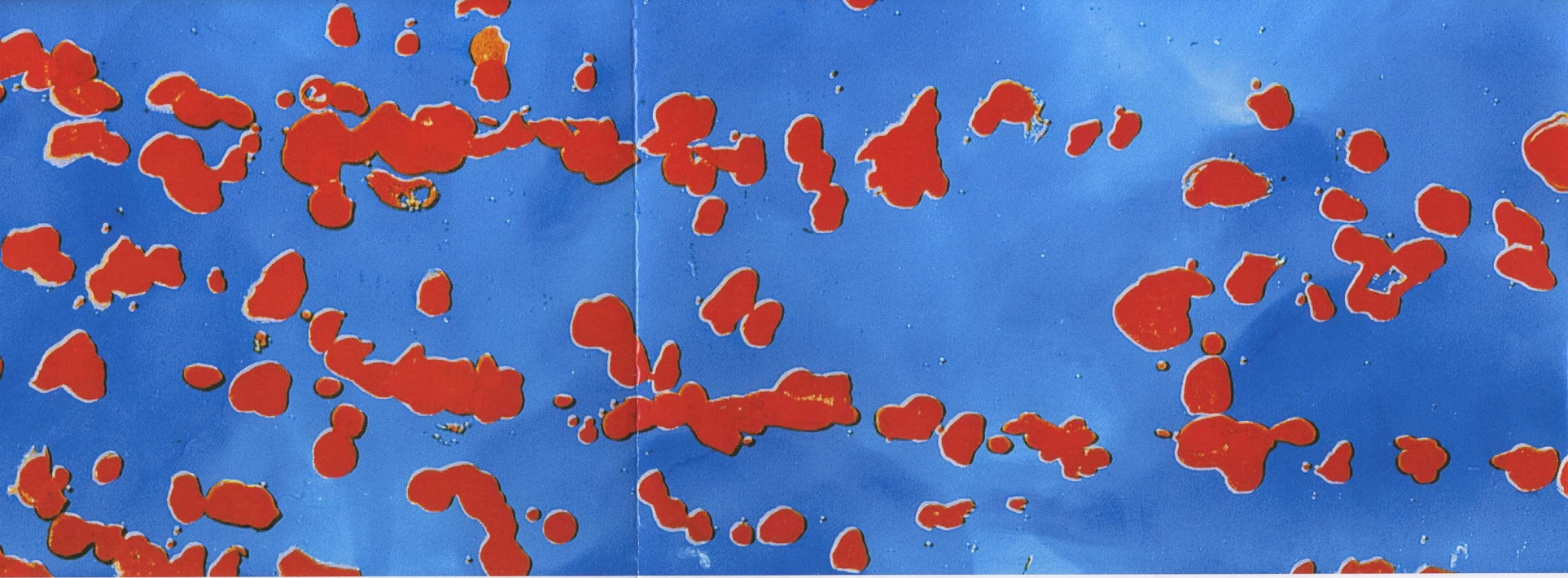
OSTRICH, ©1988 18″ x 24″ Pastel on Paper



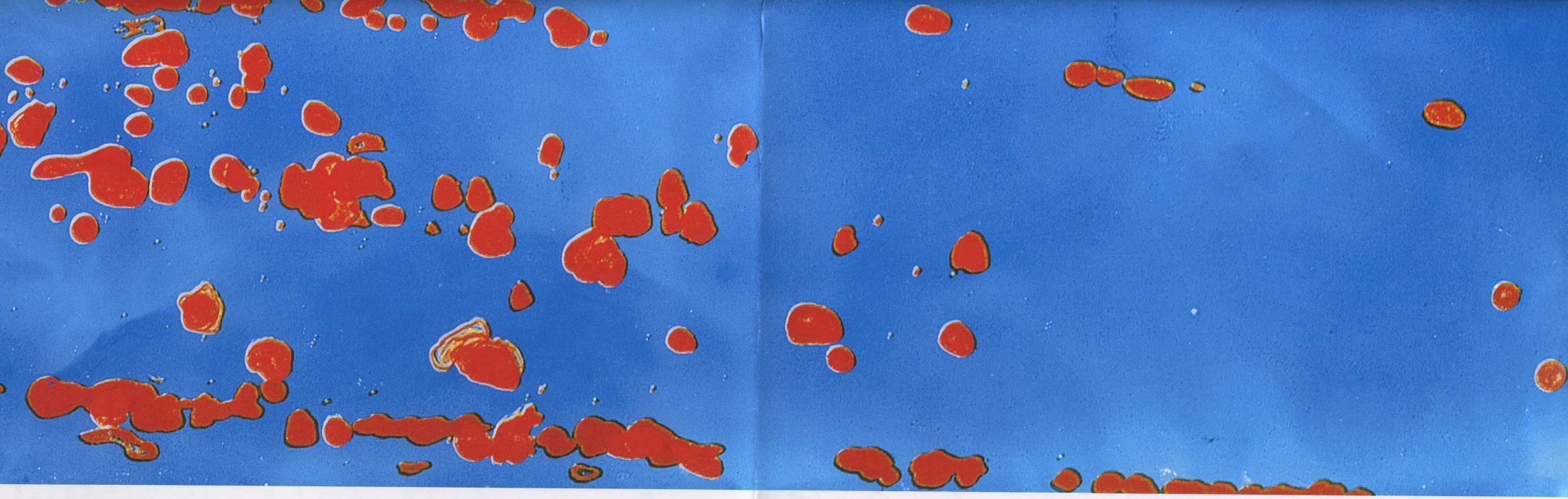
COBA II, ©1988 18″ x 24″ Acrylic on Paper

PHOTOS: EDWARD GLENDINNING





MARIA, 2005, LITHOGRAPHIC INK ON ALUMINUM



Gar 1981. Acrylic, fabric, and jeweled collage on velvet, 74×86"